**All Things Great and Small: Interdisciplinary Interspecies Community**
**UC Davis, November 15-18, 2014**

**PANELS**



## A1. Philosophy

How Not To Be a Vegan

Robert C. Jones, *California State University, Chico*

In this talk I argue that in an effort to minimize the violence, objectification, domination, commodification, and oppression inherent in industrialized food production, individuals are obligated to adopt vegan practice. I discuss four conceptions of veganism, reject two, and argue for one. I then consider and reject common arguments offered by Animal Studies scholars denying obligation to adopt vegan practice.

Looking for Moral Norms in All the Wrong Places

Andrew Fenton, *California State University, Fresno*

There are at least three distinct approaches to critically discussing the possible existence of nonhuman animal morality. The first examines selective pressures on capacities that are implicated in what is recognizably moral (e.g., Cartwright 2010). A second approach typically highlights various pro-social capacities exhibited by various nonhuman animals as well as what may also be virtuous (or vicious) behavior (e.g., Bekoff and Pierce 2009). The third approach provides analyses of what is taken to be constitutive of human moral agency and shows where these elements are present among nonhuman animals (e.g., Flack and de Waal 2000). Among the challenges facing those participating in this discussion is the development of an empirically

tractable program that does not confuse the relevant behavior with something else (e.g., something more political or better described as 'etiquette'). I contend that morality as we currently understand it should only be sought among domesticated or habituated nonhuman animals. This is largely because of two factors (i) the significance of principled action historically emphasized in human morality and (ii) the likelihood, even within the relatively recent past of *Homo sapiens*, that morality as we currently understand it was too entangled with what we would now regard as law, politics and etiquette to permit strict separation. (i) allows room for an emergent morality in, say, *Homo-Pan*, *Homo-Canis*, or *Homo-Tursiops* cultures but not in free living communities of the relevant nonhuman genera. (ii) not only permits a non-anachronistic gaze at the normative structures and practices of ancient or early classical human cultures, it permits re-seeing what has already been labeled as, say, politics (see, e.g., de Waal 1998), as something so entangled with moral elements or what we might regard as etiquette to undermine attempts to separate them. This possibility opens up a new, and perhaps more empirically tractable, project of studying nonhuman animal 'behavioral normativity.'

Bekoff, Marc and Pierce, Jessica. (2009). *Wild Justice: The Moral Lives of Animals*. Chicago: University of Chicago Press.

Cartwright, John. (2010). Naturalising Ethics: The Implications of Darwinism for the Study of Moral Philosophy. *Science and Education* 19: 407-443.

Flack Jessica C. and de Waal, Frans B.M. (2000). 'Any Animal Whatever' Darwinian Building Blocks of Morality in Monkeys and Apes. *Journal of Consciousness Studies* 7(1-2): 1-29.

de Waal, Frans B.M. (1998). *Chimpanzee Politics: Power and Sex among Apes*, Revised Edition. Baltimore: The John Hopkins University Press.

Rationality and Animal Use

Christopher Foster, *Ashford University*

Humanity prides itself on its rationality. It uses its rationality both to think of itself as separate from the rest of the animal community and to justify its use of animals for its own purposes. This paper, however, argues that human indifference to the well-being of the animals it uses is precisely *irrational*. The argument goes as follows: A fully rational agent makes decisions in light of full information. However, *full information* should include information about the experiences of all concerned beings. An agent that acts without regard for the suffering of relevant beings is an agent that acts (often willfully) in ignorance of relevant information, and therefore irrationally. It follows by contrapositive, that a fully rational agent must be a *compassionate* agent, one that acts with regard for the well-being of all of those affected by his or her actions.

By extension, a rational agent in the fullest sense will act in complete awareness of the sufferings of both humans and animals affected by his actions. Such a fully rational agent, therefore, will not participate in activities that cause harm to animals beyond what he or she would be willing to endure if he or she were in the animal's position. The application of this ethic would have drastic consequences for human behavior, including the cessation of all animal mistreatment whose benefits do not justify the suffering caused. Furthermore, if this reasoning is correct then there is not a large gap between "ought" and "is"; for full knowledge of relevant information would indeed entail ethical changes in human behavior.

**A2. Bringing in the Animals I: Intersubjectivity, Agency, & Narrative**

Human narratives about nonhuman animals, their agencies and abilities—whether within literary, artistic, scientific or social scientific realms—are predicated upon varying degrees of knowledge about the animals under study. Furthermore, some writers, artists and scholars are

drawn to their topics through intimate connections with particular species of animals or individual members of those species, and often call critically on their own interspecies experiential interactions in their works.

This session explores such subjectivities and intersubjectivities through the questions: How have animals been known across time and space, in research, artistic works and history? How are human-nonhuman engagements impacting, and perhaps expanding, works operating within the confines often-rigid disciplinary formats? How might communications between humans and known animals be seen as bidirectional and mutually impactful, and brought more fully and credibly into works that human share with one another? What types of agencies might be attributed or implied in these instances? How do/can/might/should knowledge of and personal interactions with particular animals fund our research agendas, topics, methodologies and creative works, at various points?

Autobiographical Animals: Cixous' Animots

Kari Weil, *Wesleyan University*

Before Derrida, Hélène Cixous used, and perhaps invented the term "animot"—a word that she uses in the plural to refer to her own autobiographical writing that has been inspired and "animated" by the animals in her life—whether her dog Fips or her cat, Thea. Where the term "animal" for Derrida as for Cixous, establishes a false separation from the human, the "animots" call attention to the inseparability of the animals one lives with and the writing one produces, especially as dogs, cats and words all influence and inflect one another—for better and sometimes for worse. This paper will read a number of Cixous' autobiographical texts, in order to examine the ways that her dog and cat enable the author to see beyond and through those words that otherwise entrap them and herself in a presumed difference and separation from each other.

Aesthetics, Agency, and Horses in Hollywood Cinema

Angela Hofstetter, *Butler University*

In *The American Cinematographer*, Janusz Kaminski discusses the challenges of translating Michael Morpugo's "autobiography of the horse" to the big screen: "Truly, when you look at a horse," Kaminski laments, "there are no emotions in its eyes. They don't blink, they don't smile, and they don't get sad." Critic Joe Queenan echoes this sentiment: "Horses tend to have the same look" no matter "what script they are handed." These stereotypes perpetuate the idea that animal emotions are merely dramatic effects of mise-en-scène, cinematography, and editing that anthropomorphize the equine tabula rasa, with unfortunate off-screen consequences. In this presentation, I would like to explore the relationship of aesthetics and agency from *The Horse Whisperer* to *Django Unchained* by asking how intimacy with both the horse and a horse might advance representations of an enriched equine subjectivity.

Unbidden

Lee Deigaard, *Independent Artist*

The hunter or the gatherer—a classic dualism in photography—gains resonance when photographing animals. We say to "shoot" or "take" a photo, to "capture" a likeness. There is no informed consent. In the privacy of the woods, to be human is to trespass. My photographic series "Unbidden" repurposes the stealth of the hunter's camera, inviting a collaboration at the edge of woods and darkness that underscores animal singularity and autonomous response. The

empathetic leap—the attempt to understand individual to individual—is apart from species description and delineation and often arrives through hindsight, with introspection. It recognizes the animal as a protagonist acting to her own purposes. Portraits are collaborations, nearly accidental confluences of mechanism, timing, proprioception, and intention. Authorship is shared. What is revealed in an instance separates and suspends, apart from instinct or trigger. The gaze returned, the sense of being seen awakens in the viewer.

**A3. Thinking the Nonhuman Well**

Carl Hagenbeck in China: Notes on Animals and Colonialism

Chris Tong, *Washington University*

On October 30, 1933, Lu Xun published a column titled "How to Train Wild Animals" for the *Shanghai Daily*. The article comments on the arrival of Carl Hagenbeck's Circus in Shanghai and a recent lecture of the same title given by Richard Sawade, a manager of the circus. Sawade is quoted as saying: "Some may think that wild animals can be handled by force or by the fist, but to oppress them is a mistake…The method we use now is the power of love…" While the manager of Hagenbeck's circus is describing his philosophy of training wild animals, Lu Xun reads it as indicative of the forces of colonialism and imperialism in China. In this sense, the power of love "wins over" the colonized by undermining their desire to resist against the colonizers, by making the colonized complicit in their own oppression. Can one compare Sawade's "power of love" to the domestication of animals? This paper investigates the "dreaded comparison" between animals and colonial subjects in semi-colonial China of the 1930s. Following Marjorie Spiegel's *The Dreaded Comparison* and Pascal Blancard et al's *Human Zoos*, this paper will begin by tracing the history of the dehumanization of colonial subjects in China and elsewhere. It will then engage current theories on the intersection between animal studies and postcolonial studies.

Life in the Universe Ain't No Picnic: The Alien, the Absurd, and the Ecological Thought in Arkady and Boris Strugatshy's *Roadside Picnic*

Ryan House, *Washington State University*

Science fiction's propensity for speculation positions it as uniquely helpful in exploring human-nonhuman relations. Through theories of the non-human, the ecological thought, and absurdist philosophy, I will argue that *Roadside Picnic* (1971) situates humankind at the brink of transcending its anthropocentric worldview by acknowledging humanity's insignificant and marginal position in the grand scale of the cosmos. Arkady and Boris Strugatsky's novel imagines an Earth that has been visited by extraterrestrials who have left behind "Zones" filled with strange and enigmatic objects. The protagonist, Red, is a scavenger of these alien artifacts who seeks salvation for his mutated daughter by tracking down a legendary relic rumored to grant the inner most wishes of the one who holds it. Yet, Red's insistence that this "higher power" is confirmation of humanity's inherent worth ultimately destroys him. The novel takes its title from an analogy that likens the unnatural Zones to the aftermath of a casual picnic: the fauna indigenous to the grounds would be just as perplexed and frightened by paper cups and cigarette butts as humans are by these extraterrestrial by-products. This paper will focus on the enigmatic alien artifacts of the zone, how they create a desire to transcend human comprehension in the characters of the novel, and how those characters fail to obtain the insight that facilitates that transcendence. That insight is the recognition of humanity's decentered place in Morton's mesh and its willingness to think the ecological thought.

Fantasy of Detachment: Humanism, Nonhuman Cultures, and Empathy

Helena Feder, *East Carolina University*

There is so much resistance to the idea of animal culture that one cannot escape the impression that it is an idea whose time has come.~ Frans de Waal, *The Ape and the Sushi Master*

Recognizing the existence of other animal cultures—and, in so doing, rejecting various ideologies of nature —challenges structures of power that oppress both human and nonhuman animals. The radical challenge to humanism lies not only in the recognition of other forms of subjectivity, and the interconnectedness of and continuity between biologically diverse subjects, but in the recognition that the relations between them are political. We are one animal among many, living in interwoven interspecies communities, a series of polises themselves comprised of differing societies. This is not to say that this political work must take the form of human political relations, or that the ethical consideration of other animals depends on, as de Waal has it how "intelligent" or like us we think they are, but that we must begin to take seriously the implications of our real similarities with and differences from other creatures. Any discussion of politics is, of course, always itself political. As Jacques Rancière suggests, what is at stake in such discussions is the definition of politics itself. We are all part of a common world, but one which is, as Rob Nixon demonstrates, changing rapidly for the immediate benefit of some at the expense of a great many others. In this context, to ask who is qualified for politics, what counts as political, is to ask who counts full stop. For humanism (and, indeed, its critical and uncritical posts-), the question of who counts, the subject and problem of empathy, is intimately bound up with the question of what counts as culture.[1]

Work on nonhuman animal culture appears during a time of growing popular, scientific, and critical interest in violence and dehumanization and its seeming opposite, empathy—from the discovery of mirror neurons to the recognition of cross-species empathy. Both the philosophy of dehumanization and the mainstream science of empathy participate in an unexamined discourse of animality. I will argue that our ideas about empathy are bound up with this discourse and vice-versa, a connection that reveals a cultural fantasy of detachment (a story key to the fantasy of the human itself). This fantasy, a story about empathy, about who counts and why, is foundational for the Western discourse of animality and the humanist idea of culture.

[1]For example, see "Culture in whales and dolphins," by Luke Rendell and Hal Whitehead in *Behavioral and Brain Sciences*, and Whitehead's *Sperm Whales: Social Evolution in the Ocean*. On fish and birds, see Kevin N. Laland and William Hoppitt's "Do Animals Have Culture?" in *Evolutionary Anthropology*. While they take issue with the famous example of the potato-washing macaques, they do claim that some birds, whales, and fish have culture (also, see Laland and Galef's edited collection, *The Question of Animal Culture*). Also, see the recent issue *Culture Evolves* (edited by Andrew Whiten, Robert A. Hinde, Christopher B. Stringer and Kevin N. Laland), and John M. Marzluff and Tony Angell's *In the Company of Crows and Ravens*. Frans de Waal, William McGrew, and other biologists have asserted a number of examples of culture in a range of species: socially-learned practices such as complex nut-cracking by chimps in the Guinea forest; the tool-use of Sumatran orangutans; and self-medication in a variety of primates.

**A4. Comparative Animal Histories/Geographies**

Speculation, Violence and Multispecies Communities: Pigs as Invasive Species and Biosecurity Threats

Brett Mizelle, *California State University, Long Beach*

Pigs are important ecological actors and play significant roles in concerns about invasive life and biosecurity. This paper examines conflicts created by domesticated and wild living pigs that have concluded with mass killings of pigs that have undermined interspecies communities.

I examine global sites where pigs have been viewed as threats to the environment and human health. In some places, as in the recent extermination of the wild living pigs of Santa Cruz Island, California, pigs were killed to protect endangered species. In other instances, including the eradication of Haiti's *cochon kreyol* to protect the U.S. pork industry from the specter of disease, industry profits and national self-definition were at stake. Mass killings of pigs in Egypt (to supposedly stop the spread of "swine flu") were embedded in conflicts over religion and development and served to transform the urban ecology of Cairo to suit the interests of multinational corporations. In South Korea and Malaysia, mass killings of pigs in response to concerns about both epizootic (animal to animal) and zoonotic (animal to human) diseases reorganized local pork production along modern lines.

Although the management of nonhuman animal life in these instances was challenged by interest groups and ordinary people alike, the resulting mass killings of pigs was a disaster for both humans and animals in these multispecies communities. In addition to driving subsistence producers into relationships with the globalized food production system, these killings had disciplining effects, bringing unruly human and animal subjects in line with supranational and corporate regulations and industry standards that, paradoxically, ultimately heighten concerns about biosecurity and the ecological costs of industrial agriculture at a moment of increasing global interconnectedness.

Donkey Positionality and Welfare in Botswana

Martha Geiger, *University of Bristol*
Alice J. Hovorka, *University of Guelph*

Donkeys (*Equus assinus*) are active agents, and indeed vital participants, in human development and wellbeing in the southern African nation of Botswana. Donkeys provide an affordable and accessible means of draught power, food, and transport for many Batswana, especially for smallholder farmers. Yet despite these contributions to people's livelihoods, donkeys remain invisible and/or marginalized within Batswana ideological, political economic, and societal structures, as well as within government policy and planning mechanisms. Limited research exists on the nature of donkey-human relations in Botswana (and beyond) and the implications on donkey lives and wellbeing.

This study is an explicit attempt to unearth the lived experiences of donkeys themselves by: (1) exploring the ways in which humans value, use and care for their donkeys through social science methods focused on human conceptual and material 'positioning' of donkeys and (2) documenting the physical and emotional state of donkeys themselves through animal welfare science assessments. This interdisciplinary (social science plus animal welfare science) and interspecies (donkey-human relations) approach is meant to elicit holistic, systematic, and empathetic understanding of donkeys themselves, their circumstances in the world, and their connection to broader structures and relations of power within human society. As such, this study offers a 'lively biogeography' approach to investigating animal-human relations.

Research findings, based upon empirical investigation of 100 donkeys and 100 humans in Maun, Botswana during 2013, reveal compromised donkey welfare amongst the randomly-selected sample (n=100) owing to human over-use, misuse and poor care of donkeys. Further, donkey-human relations are revealed as necessarily co-dependent, contradictory and complex

with negative impacts for both donkey and human lives. This study informs social theory on species relations of power, animal welfare and veterinary scholarship, and development practice focused on enhanced wellbeing of working equids via livestock planning and programming in developing nations.

Natural History in the Indigenous Atlantic: Cultures of Animal Protection

Thomas Doran, *University of California, Santa Barbara*

How were naturalists attentive (or subject) to Amerindian perspectives on animal lives and the ethics of human-animal interaction? My research diverges from existing histories of animal protection that view it as a primarily white, urban nineteenth-century reform movement. Instead, I turn to eighteenth century cultures of natural history to examine the confluence of European, colonial, and indigenous perspectives on animal life. Natural historical accounts of human-animal interaction often struggle with the strangeness of indigenous perspectives. And oftener still, naturalists elide or completely ignore the crucial roles of Amerindian guides who were often the primary human agents who made contact with and shared knowledge about nonhuman animals. As Susan Scott Parrish argues, naturalists consulted non-Europeans in practice, while misrepresenting or dismissing them rhetorically.

I discuss two sites of cross-cultural interaction around animals: knowing animals and killing animals. First, how did indigenous forms of knowledge about animals shape or disrupt developing natural historical systems of animal representation, classification, and behaviorism? To explore these questions I turn to accounts of bears in William Byrd, Mark Catesby, William Bartram, and others. During the eighteenth century, European and colonial naturalists' understanding of bear anatomy, intelligence, and classification shift and warp, I claim, largely due to closer engagement with varied and complex Amerindian relationships with bears, that range from veneration to slaughter while fundamentally dismantling the supposed opposition of these types of acts. Next, I turn to William Bartram's *Travels* (1791), and the strange account of his killing of a rattlesnake at the request of the Seminoles. The complexities of this case involve (among other matters) Bartram's longstanding forbearance against the killing of rattlesnakes and a peculiar scene where several Seminoles attempt to draw blood from him. Both cases involve a rigorous examination of how indigenous knowledge and ethical relations to animals were written or otherwise incorporated into natural historical texts.

**B1. Against Extinction: Inheritance, Witness and Care in the Hawaiian Islands**

Thom van Dooren & Deborah Bird Rose, *University of New South Wales* (teleconference)

This session will present work from two of the founding members of the Extinction Studies Working Group, Deborah Bird Rose and Thom van Dooren. This small group of scholars has set itself the task of exploring and expanding the role of the humanities in understanding and engaging with the incredible loss of biocultural diversities that characterises our current period (www.extinctionstudies.org). The two papers presented here are chapters in a forthcoming collection titled *Extinction Studies: Stories of Time, Death and Generations* (edited by Rose, van Dooren and Matthew Chrulew). Both papers explore entangled ethical and political questions in the context of extinction and conservation in Hawai'i - focusing primarily on the Hawaiian monk seal (*Monachus schauinslandi*) and the ʻAlalā (Hawaiian crow, *Corvus hawaiiensis*). Both papers also demonstrate the interdisciplinary methods at the heart of extinction studies, bringing philosophy and ethnographic work into dialogue with the biological sciences.

**B2. Bringing in the Animals II: Intersubjectivity, Agency & Narrative**

Herding, Training, and the Ontology of Being: How Working with Sheepdogs Informed My Approach to Sheep-herding Bronze Age Societies

Kristin Armstrong Oma, *University of Stavanger*

Human-Animal Studies combined with a practice perspective informs my archaeological research on human-animal relationships and centers on ways to approach the lives of past animals, rather than their deaths. However, I have found it difficult to break up the "animal" category, that at times leaves little room for understanding the ontological status of each being. However, researching herding—sheep, dogs and shepherds—in the early Bronze Age, allowed me to conceptualize the different kinds of beings as players in a field unto one another. Looking at the dynamics between these kinds of beings, the "animal" category began to disintegrate. The research process was in part guided by my own experience with working with and training Border Collies. This paper outlines some of this work in conjunction with my research.

Living With Horses: Analogy and Anecdote in Anthropological and Archaeological Research

Gala Argent, *Eastern Kentucky University*

A recent movement within anthropology and archaeology argues for a multispecies agenda that includes nonhuman animals more fully in research. However, most multispecies studies still focus primarily upon the human aspects of those connections, seemingly defeating their stated purpose. One problem is that this project seems stymied by methodological issues that track to these disciplines' past attempts at positivism and objectivity.

In the actual interactions between humans and horses, horses are never simply objects of study; they are subjects with their own agency and participants in the co-creation of community, culture and identity. Here I address how my lifelong intersubjective associations with horses have both driven and informed my own research on human-horse relations in the archaeological past and the present. I contend that expanding rigid disciplinary formats to include experiential, often anecdotal, knowledge of the animals in question deepens the multispecies agenda, and provides one way out of this dilemma.

**B3. Nonhuman Literatures**

Attack of the Mechanical Woman: Reshaping Nonhuman Bodies in *Just So Stories* and *The Clockwork Jungle Book*

Amber Strother, *Washington State University*

In 2009, *Shimmer Magazine* published an issue entitled *The Clockwork Jungle Book* that illustrates the continued influence of Rudyard Kipling's animal tales from both *The Jungle Book* and *Just So Stories* on contemporary steampunk authors. Using Elizabeth Grosz's theories of bodies as sites of power to examine Kipling's animal tales and their steampunk counterparts, I will argue that the modification of animal and non-human bodies provides access to power, and in the world of steampunk, female characters are able to disrupt and weaken male authority within hierarchical systems. Kipling's *Just So Stories* reveals Victorian anxieties regarding changing definitions of masculinity and shifting gender roles by reinforcing patriarchal values through the use of animal morality tales. The depictions of women in *The Clockwork Jungle Book* attempt to remove women from the domestic sphere, give them access to power through the incorporation of technology and body modification, and complicate the traditional roles of wife and mother. Both Kipling's stories and their steampunk interpretations offer insight into the various power structures that designate the roles of animals, children, women, and men within

Victorian and contemporary societies. Aimed at children, Kipling's stories were written as a means of communicating to children the importance of these patriarchal systems; in contrast, the stories from *The Clockwork Jungle Book* have an adult audience and work to break down these systems. The steampunk versions of Kipling's work demonstrate that women can become empowered through the incorporation of technology into their bodies, and in doing so, they are able to disrupt and weaken hierarchies that place men above women as well as human above non-human.

Interspecies Relationships and Novel Ecosystems in Margaret Atwood's *MaddAddam* Trilogy

Laura Ofstad, *University of Nevada, Reno*

In the field of ecological restoration, one of the most challenging questions is what to do with animals, especially in novel ecosystems—ecosystems that "have a species composition that is unlike any…we are familiar with," due to factors including global warming and non-native or invasive species (Allison 99). In Margaret Atwood's *MaddAddam* trilogy, the question of how to handle novel ecosystems is posed from a posthumanist perspective. These three works of speculative fiction present a dystopian vision of what might happen in a world where plants and animals, including humans, are biologically engineered to suit corporate purposes, and further, what might happen when that scientific power is exercised to collapse human society. While Atwood scholars have mainly focused their analyses on boundaries concerning humanity and the natural, I read her trilogy as an investigation of the status of the bioengineered animal and its relation to the human. There are multiple instances in which Atwood's characters are arrested by the sight of a genetically manipulated animal and take pause to question their changing environment. They must redefine their relationships with species whom they have never lived among, including some that are lethal, though designed to appear innocuous, and others that appear dully domesticated, but share human brain tissue. Atwood's portrayal penetrates deep-seated fears about the unhealthiness of contemporary human-nonhuman relationships. From the perspective of ecological restoration, a field that asks humans to make decisions regarding the value of life of other species, this trilogy invites skepticism regarding our capacity for the control and judgment of the species we live with.

Allison, Stuart K. *Ecological Restoration and Environmental Change: Renewing Damaged Ecosystems*. New York: Routledge, 2012. Print.

Imagining with Animals: Jack London's Nonhuman Fictions

Rachael Nichols, *Skidmore College*

In "What is it like to be a Bat?" (1974), philosopher Thomas Nagel proposes that there are limitations to our ability to imagine the experience of another. Non-human states of being remain inaccessible to us, for when we imagine what it is like to be a bat, we merely rehearse what is it like to be ourselves. This question of the limits and possibilities of imagination has lately been the topic of much debate among scholars in Animal Studies (including Barbara Smuts, J. M. Coetzee, and James Serpell), in part because how we think about imagination determines how we think about inter-subjectivity, the potential for cross-species identification, and the future of human-animal relation. What this scholarship has tended to overlook is the fact that many late nineteenth-century novelists were exploring these same questions, imagining non-human selves in new ways in the wake of Darwin's theory of evolution. This paper argues that Jack London articulates a "human-animal commons"—a zone of shared consciousness that allows London to imagine what it is like to be a dog. London draws from the Darwinian concept that humans are animals: our modes of being, while distinct, are not so distant as to be unknowable or

inexpressible. For Nagel, and for London's contemporary critics, the project of imagining the non-human always collapses back into anthropomorphism: we can't help but make the world in our image. If, however, imagination itself is held in common, then it works not to reinforce singularity, but to connect across species.

**B4. Law**

Ritual Slaughter: Legal and Theological Inconsistencies

Paola Fossati, *University of Milan, Italy*
Alma Massaro, *University of Genoa, Italy*

When speaking about ritual slaughter, we should take into consideration the respect of both specific cultural-religious differences and animal welfare. Although disapproving of a particular cultural custom risks discrimination, potentially, it is equally dangerous to approve all other cultural practices in the name of tolerance, without considering justice. But in dealing with this particular issue, it is paradoxical to promote a particular kind of slaughter as "more merciful" (read: "more just") and in accord with animal welfare. Considering a way to slaughter fitted with animal welfare could only descend from a distorted idea of welfare that permeates the true basis of the European legislation.

In the light of these contradictions and aware of different interests that are at play, both humans and animals, in this presentation we will try to delineate the paradoxes and contradictions in the actual European legislation about slaughter and ritual slaughter, moving from a legal and theologian point of view. Current slaughter methods can be defined as either conventional or in accordance with religious practices (ritual slaughter).

Ritual slaughter is performed without previous stunning. This makes it a major current animal welfare issue. There are principally two types of religious slaughter: the Muslim method (halal meat) and Shechita (kosher meat for Jewish consumers). Within both Muslim and Jewish communities there are different interpretations of the religious laws on slaughter. Leaders of some liberal branches of both the faiths are prepared to interpret their religious law in the light of modern customs and knowledge, but other leaders consider stunning before slaughtering an inacceptable offence against the holy books and religious dogmas. European states' legal systems protect ritual slaughter as a component of the right of religious freedom. So human rights take precedence over animal welfare. Relevant EU legislation deals with animal welfare during slaughtering but allows derogations, so that member states may authorize religious slaughter without prestunning in their own territory. When cultural rights are embodied in the human rights legislation, and in the present context, this could complicate interpretation of the scope of the dispensations.

In Europe, animal welfare is acknowledged as a Community value. But the critical prohibitions on beating and killing animals is often reduced with "unavoidably" and "needlessly". These terms are difficult to define. Besides, when the human interests overcome that of the animals, pain and suffering might lawfully occur. The different interpretations of the religious laws produce confusion about religious requirements. The EU regulatory frameworks are based upon conflicting principles: animal welfare considerations vs. human rights issue.

So there is a need for reviewing religious requirements as well as the pertinent legislation, in order to improve the welfare of all the animals at the time of slaughter. From a theological perspective, it will be argued that, within the three abrahamic religions, animals are considered far more worthy compared to the way they are conceptualized within our secular western society. In the first case they are subjects, who relate directly with god; in the second case, they are

"sentient" beings but their value is evaluated only in relations to humans profits. By the consideration of some notable passages from these traditions it will emerge how the sacrificial perspective is not the prominent way to look at animals but primarily they are suggested as god' creatures, sentient beings and exempla of a virtuous life. Furthermore it will emerge how ritual slaughter has to be understood as a process which includes different moments and not just as a mere act of slaughtering. In this sense this paper questions if it is possible to assess that the prestunning procedure is more just then the ritual one.

Colonel Richard Martin and Lord Thomas Erskine's Crusade: Compassion for Animals in Georgian Britain

Victor Krawczyk, *University of South Australia*
M.A. Hamilton-Bruce, *The Queen Elizabeth Hospital*

In the Georgian period, there was increased concern for the plight of nonhuman animals. This culminated in the first law in the West to impose sanctions on humans convicted with malicious and wanton animal cruelty in 1822. To better understand the conditions of this law's emergence, we examine the discourse of compassion that arose for nonhuman animals prior to this law. We focus on visual and textual artefacts produced by individuals during the Georgian period who were deeply concerned about nonhuman-animal life. Firstly, we examine William Hogarth's *The Four Stages of Cruelty* (1751) and then consideration is given to the writings of gentleman farmer John Lawrence. We then move to discuss bills and supporting parliamentary debates and petitions on nonhuman animal protection. Of particular focus is a parliamentary speech by Scotsman Lord Thomas Erskine in 1810, which argued that being compassionate to nonhuman animals was a moral obligation. Very often these bills, many of which were championed by friends Lord Erskine and Irishman Colonel Richard Martin, did not become law. The opposition, although sympathetic to the mistreatment of animals, argued that such laws would jeopardise the livelihoods of persons who worked with the animals. Yet, these failed bills continued to assert that humans should be more compassionate to nonhuman animals. 'Martin's Law' of 1822 then did change the legal landscape and in the words of Foucault, this bill represents 'a point of resistance and a starting point for an opposing strategy' to the general mistreatment animals within Georgian times and beyond. However as in Georgian period, questions in our modern times remain about who ought to be assigned the most responsibility in cases of animal mistreatment and how much compassion can be afforded to nonhuman animals. Nonetheless, the development of a compassionate discourse for animals continues to provide a means to improve and strengthen human and nonhuman animal relationships.

Griffin, E. (2005). *England's Revelry: A History of Popular Sports and Pastimes, 1660-1830*. Oxford University Press: Oxford.
MacGregor, A. (2012). *Animal Encounters: Human and Animal Interactions in Britain from the Norman Conquest to World War One*. Reaktion Books: London.
Foucault, M. (1998/1976). *A History of Sexuality: The Will to Know*, Vol. 1. Penguin: London.

Subjects of Justice: Representing Animals in Dutch Legislature

Ashley Drake, *University of Chicago*

Philosopher Tom Regan recently remarked that "there has been more written by philosophers in the past decade on animal rights than has been written in the previous two thousand years".[1] The recent attention to animals and animal rights to which he refers both reflects and has generated thought about fundamental metaphysical questions ('What is the nature of the species boundary?') and questions of justice for animals. From having been viewed, in Western

philosophical and political thought, as the immutable 'other' – and, therefore, as objects, possessions or things to which people could do as they desired – animals are now increasingly being regarded as potential bearers of rights and as subjects of justice. In the Netherlands, animals even have a political party. The fledgling Dutch Partij voor de Dieren (Party for the Animals or PvdD) is the first animal rights-based political party in the world to obtain representation in a national parliament. Since their establishment in 2002, the party has sought to enact a range of progressive animal rights reforms that recognize "the intrinsic value of animals". As the party works to accomplish this goal, how do its members confront the seemingly intractable challenges of representing nonhuman animals as potential subjects of justice? Based on three months of ethnographic fieldwork with the PvdD, I explore this question by analyzing how the party works to extend principles of basic justice, entitlement, and law to nonhuman animals by treating them as participants in the broader ethical community. Through an analysis of the tactics used by the PvdD to speak "for" or "on behalf of" animals, this paper concludes with a discussion of how their novel approach brings attention to the unique, personal, and ethologically-specific needs of the animal as a particular kind of functioning member in Dutch society.

[1] Citation source: http://appethics.blogspot.com/2010/05/interview-with-regan-animal-rights.html

**C1. Literary Use and Abuse of Animals**

Unchained Animality: Monstrous Representations of Mental Illness in Young Adult Literature

Sarah Thaller, *Washington State University*

Recent studies reveal that one fifth of the American population, about 50 million people including children and adolescents, live with some form of mental illness (Horwitz 3, 83). And while the range of these conditions is vast and complex, young adult literature tends to feature only the extremes: those that are merely symbolic phases of adolescence and those that are so far removed from concepts of "normality" that they are likened more to animals than human beings.

Literary theorists generally acknowledge that the overall aim of children's or YA literature is to socialize young readers into "normal" or acceptable adult behavior, maturity, and society. As such, anyone who cannot not fit these standards of "normality" is treated as inherently dangerous and as possessing an "unchained animality" (Foucault 75). In these texts, people with mental illness become outsiders to human culture, and exist dangerously in uncivilized, wild animalism.

Schizophrenia, in particular, "is a disease that is very much misunderstood and therefore often feared and/or belittled, trivialized, and even demonized" (Ross location 1022). Schizophrenia (in the form of animalism) is positioned against "normal" humanity in the same way that adolescence or childhood is generally positioned against maturity and adulthood.

This presentation, primarily focusing on Judith Larbalestier's Liar, will demonstrate how the werewolf or animal-human hybrid trope is used in YA literature to represent cultural fears of mental illness. These tropes not only perpetuate damaging stereotypes, but also reinforce the antiquated notion that such characters must be permanently expelled from society.

Foucault, Michael. *Madness and Civilization: A History of Insanity in the Age of Reason*. New York: Random Books, 1988. Print.

Horwitz, Allan. *Creating Mental Illness*. Chicago: University of Chicago Press, 2002. Print.

Ross, Marvin. *Schizophrenia: Medicine's Mystery, Society's Shame*. Dundas, Ontario: Bridgeross Communications Inc., 2008. E-Book.

"Willing to be killed": The Self-Sacrificing Animal Motif in the 17th & 20th c.

Katja Jylkka, *University of California, Davis*

In praising an aristocratic family and its estate, country house poems such as Ben Jonson's "To Penshurst" and Thomas Carew's "To Saxham" dwell on the productivity of the land. In such texts, fruits and vegetables harvested from the land and meat from the estate's animal inhabitants make their way to the house's table, for both the noble family and any guests they may entertain. Yet the animals are not just available for the lord's hunters and cooks; they willingly offer themselves to be slain and eaten, throwing themselves at the spear, hook, or arrow.

In 2006, Ben Grossblatt began compiling contemporary images of what he called "suicide food" in "a blog that explores the absurdities of meat culture by examining images of animals that appear to want to be eaten." Typically found in signs and logos for meat-oriented restaurants, examples of suicide food include chickens bathing themselves in tubs full of gravy or cows and pigs offering their own severed limbs on a plate to the viewer.

There is something strikingly similar in this trope of the self-sacrificing animal, yet it occurs in vastly different times, for different rhetorical purposes, and in different forms of media. As Raymond Williams asks, "What kind of wit is it exactly – for it must be wit; the most ardent traditionalists will hardly claim it for observation – which has the birds and other creatures offering themselves to be eaten?" (29). In this paper, I explore this question in the context in which Williams initially posed it – the early modern country house poem – as well as in this more recent incarnation of Grossblatt's "suicide food." I argue that the suicide food motif allows for a fantastical reworking of the animal-man relationship and, consequently, that between nature and culture. Specifically, I claim that the effect of the motif in these texts is a magical disappearance of agriculture.

"Who wou'd be Man?": Lapdog Lovers and the Rise of the Literary Animal

Laura Brown, *Cornell University*

Female-centered poetry depicting human-animal intimacy enables us to take a direct look at the role of the animal in generating literary innovation. The images that are developed and promulgated in the eighteenth-century subgenre of lapdog poetry—the first systematic modern representation of animals in English literature-- inspire what emerges in literary history as a very unusual depiction of love. Pursuing this depiction forward suggests that these emergent, new images of how we of love have a growing, extended impact on the representation of affect.

**C2. Narrating Spaces**

From Basement to Bioregion: Urban Animals and Narratives of Place

Gavin Van Horn, *Center for Humans and Nature*

Do humanized environments portend a critical rupture in our ability to connect with the nonhuman? Not necessarily. An increasing number of writers are challenging the idea of the city as an entity separate from nature (Cronon 1991, Pyle 1993, Tallmadge 2004, DeStefano 2010, Haupt 2013). Nonhuman animals provide alternative ways to experience familiar urban places, revealing that the city is not simply a human social network but an ecological web of interactions. I will explore the importance of story as a means to reimagine the city and its nonhuman denizens by highlighting the Center for Humans and Nature's *City Creatures* project. This project, composed of an interdisciplinary collective of authors and artists, relies on the power of art, poetry, and narrative to draw attention to urban animals and to invite careful consideration of the everyday places where people live and work.

Swamp Monsters and the Death of America's Wetland

Sara Crosby, *Ohio State University, Marion*

In the History Channel's "fictional reality" show, *Cryptid: The Swamp Beast*, the so-called "folklore expert" Captain One-Eye Burns, characterizes the most distinctive crypto-fauna of south Louisiana, the werewolf-like "Rougarou," as follows: "Well, call it a legend or whatever you want, but go into these swamps and there's a monster there, it's real." "Real" nonhuman animals always partake partly of the mythical—that story we humans create about them—but there's something about south Louisiana and its massive wetlands that lends itself to blurring the distinction between animal legend and reality. The "real" reality is that exploitive industries and failed governance have transformed the Mississippi delta from the richest and most bio-diverse region in the nation (e.g., nursery to 95% of Gulf marine life and crucial drop-zone for millions of migrating birds) to a toxic near-wasteland that is quickly dissolving into the Gulf of Mexico. Given this dire reality for south Louisiana's nonhuman and human animals, why does American popular culture insist that this place makes exotic monsters who threaten America (and not the other way around)? This paper examines contemporary representations of south Louisiana fauna—from the "deadly" alligator of *Swamp People* to the beasts of *Beasts of the Southern Wild* to the spate of ecohorror monstrosities still rampaging across cable TV—and tries to unravel the rhetorical aim and import of these representations, for south Louisiana and its humans and nonhumans alike.

A Question of Wildness: Tule Elk and Cattle Ranches at Point Reyes National Seashore

Laura Watt, *California State University, Sonoma*

Point Reyes National Seashore (PRNS) was established in 1962 to protect beach access and coastal scenery, but with specific provisions to protecting the peninsula's historic ranching community. However, since 1978, tule elk were reintroduced to Point Reyes, after having been locally extirpated in the mid-1800s. As PRNS has shifted its management to emphasize wilderness values more than pastoral ones, the tule elk have increasingly come into conflict with the working ranches. However, while the elk are considered "wild," this paper will raise questions about just what we mean by "wild," and whether this highly managed herd is really any more wild than the domesticated animals they are increasingly competing with.

**C3. Spirituality, Sympathy, Community**

Extending the Boundaries of Sympathy in the Long Eighteenth Century

Allison Coudert, *University of California, Davis*

Many scholars have remarked on the new sensibility toward animals that emerged in the early modern period as the boundaries separating man and beast became increasingly porous and human sympathy expanded to include the animal kingdom. These changes must be seen in conjunction with the more sympathetic attitudes toward children, slaves, criminals, and the insane that developed in the same period. All these groups benefited from what Hans Bodeker called "The Anthropological Revolution," which essentially transformed corrupt and fallen man into the tender-hearted, kindly, and benevolent "man of feeling," who, to quote William Cowper's poem "The Task," wished "all that are capable of pleasure pleased." The ability to suffer united all these groups in the minds of those newly sensitized to pain and cruelty.

Internal revolutions: the spiritual roots of radical animal rights activism

Sarah Pike, *California State University, Chico*

News media and law enforcement profiles of radical animal rights activists as misguided youth or dangerous terrorists lacking morality offer little understanding of how activists develop moral commitments to nonhuman animals. Although the majority of activists sentenced in the U. S. in the past couple of decades are self-described atheists, in many cases passionate and deeply held spiritual beliefs about the sacredness of life inform their actions. In this paper I argue for the important role some forms of spirituality—especially Hindu-influenced bands in the hardcore music scene--have played in shaping activists' commitments.

Justice For All: revisiting the prospects of a (bio)communitarian theory of interspecies justice

Marilyn Matevia, *Notre Dame de Namur University*

The last four decades have seen significant advances in Western ideas about the moral status of nonhuman animals. And yet, with a few important exceptions (including, e.g. Paul W. Taylor's Respect for Nature, Martha Nussbaum's Frontiers of Justice, and Robert Garner's recent A Theory of Justice for Animals), we are reluctant to use the language of justice when characterizing our interactions with other animals. This is an important (and largely ideological) obstacle to confront, given the many arenas in which the interests of humans and other animals conflict. Interests conflict when humans seize and convert habitat, overexploit natural resources, and use animals for food, research, or entertainment.

Some conflicts are inevitable, and many others clearly preventable. But if we mostly agree that animals hold some degree of moral standing, then we need a theory of justice to adjudicate when human interests compete with others. Otherwise, moral standing for animals means little in practical terms. When theories of justice inclusive of animals have been advanced, they are usually in the liberal, individualistic tradition that dominates Western philosophy. Though that tradition has been challenged by communitarian thinkers, theorists such as Robert Garner find the communitarian approach to be seriously flawed in its ability to do justice for animals. In this paper, I will revisit that judgment and suggest that communitarianism (or biocommunitarianism, as this approach will be called) is characterized by certain ideals – solidarity, mutuality, and responsibility – that make it especially relevant to human/animal relations. When it is also informed by phenomenology, the prospects are greatly expanded to change Western "thought styles" - in the words of Mary Douglas – in ways necessary to think differently about justice for animals.

**C4. Animal Arts**

**Artists' roundtable discussion to follow**

Symptoms of the Prey

Vivian Sming, *Visual Artist*

This text uses various ethical concepts within hunting discourse (ideas such as "fair chase" and "catch & release") as modalities for exploring the implications of a predator to its prey, within the ethics of human-nonhuman relationships, as well as within human-human relationships. The text touches upon the historically violent relationship that humans have had with other (nonhuman) animals, vis-à-vis the hunt. Hunting has been a subject matter within art for centuries, as some of the earliest forms of art were depictions of the hunt. This text uses the iconic figure of the goddess Diana to examine and uncover the paradoxical duality of being a hunter and protector of the wild. As a creative nonfiction piece, the text flows between essay and

narrative to provide both an analytical and experiential understanding of what it means to threaten and to *be* threatened. The text ultimately claims the prey as a position, which can be constituted by any number of entities, both living and nonliving, whose ethics and way of being go unheard, and are infringed upon by the actions and ethics of another.

Honoring, Contradiction and Chance in American Pet Cemetery Gravestone Image Pairings: Visual Art Meets Human Animal Studies

Linda Brant, *Ringling College of Art and Design*

Informed by psychology, human animal studies, personal interviews and fieldwork, psychologist and artist Linda Brant explores the complexities of interspecies relationships through the mediums of sculpture and photography. She is especially interested in the process and function of honoring non-human animal life. Honoring can take many forms, ranging from traditional burials and funerary rites to everyday acts such as story-telling, picture-making and memory production. Its traces can be observed in American pet cemetery gravestones. Prior to the 1960s, animals were rarely honored with individual gravestones. If they were, the stones were simple, indicating only the first names of pets. As the quality of human and companion animal relationships changed, so too did pet cemetery gravestones. Some of the major changes on gravestones include giving human first names and surnames to pets, references to pets as family members, religious references and symbols, references to the afterlife, the addition of color photographs and even websites for pets (Brandes). Over the past two years, Dr. Brant has taken dozens of photographs of pet cemetery gravestones. She has selected the most compelling photos and paired them with images from contemporary culture with the aim of highlighting the myriad contradictions and inconsistencies in our treatment of non-human animals. In her presentation, Dr. Brant will show a range of images from her fieldwork, demonstrating the historical changes in gravestones, highlighting the interplay of human judgments, language, and chance factors in determining the fate of non-human animals, and revealing the power of visual art to provoke informed discourse on interspecies relationships.

Brandes, Stanley. "The Meaning of American Pet Cemetery Gravestones." *Ethnology,* 48.2 (2009): 99-118. Web. 15 Oct. 2013.

**C5. Intolerable Cruelty, Tolerable Contradictions:** A roundtable on the politics of Animal Studies with Lori Gruen, Claire Jean Kim, Robert C. Jones, and Stephen Eisenman.

**D1. Ethics of Invasive Species Management**

Perceiving Wrongs: Feral Cats and Birds in the Environment

Charlie Nichols, *Research Foundation of the City University of New York*

My paper concerns a debate over the role of feral cats within the environment. By positioning myself between cat lovers, who advocate for the welfare of individual animals, and bird watchers, who prioritize the protection of biological diversity, I researched the way that each of these opposing groups understands humans' impact on the nonhuman world, and their corresponding responsibility to ameliorate perceived wrongs within this domain. Through participant observation during activities like feeding cats and bird watching, I came to understand the ways that these forms of relating to other creatures foreground distinct ways of knowing about, and caring for, the diverse worlds which humans share with other species.

Invasive Animals: Killing for the Greater Good or Short-Term Expediency?

Sophie Riley, *University of Technology, Sydney*

The regulation of 'invasive' or 'pest' animals presents decision makers with many challenges. These include how to manage species that are instrumental in the decline of native biodiversity, or otherwise conflict with the human use of natural resources. In this context, philosophies of environmental ethics regard the value of animals as an integral component of the decision-making process. This calls into question how regulators appraise competing interests and whether regimes should be shaped by utilitarian notions of welfare or extend to consideration of the life of individual species. Using the Model Codes of Practice for the Humane Control of animals such as goats, camels, donkeys and horses (Model Codes), the paper explores how invasive or pest animals are regulated in Australia. The description of pest animals in the Model Codes includes species that are 'troublesome' or a 'general nuisance'. While these descriptors considerably widen the reach of the regime they do not automatically determine how society should deal with 'pest' species. The paper argues that the Model Codes become a locus for acquiescing on the impacts of 'pest' animals as well as deciding what welfare considerations are relevant to their eradication. At the same time, welfare concerns are rationalised to the point that killing becomes the preferred regulatory option. Indeed, by invoking the risk that invasive or pest species pose, the Model Codes conclude that the species must be killed otherwise management goals remain unfulfilled. Killing animals thus becomes an assimilated part of the reality of natural resource management. Yet this approach does not adequately consider either the long-term effectiveness of culling or the morality of wholesale killing.

Cats Versus Birds in Urban Areas: Understanding Ideological Divides Among Animal Conservation, Protection and Welfare Groups

Carol Y. Thompson, *Texas Christian University*

Addressing the question of what to do about feral cats in urban environments all too often creates intense conflict among conservation, protection and animal welfare groups. Disagreements seem to be linked to deeply held assumptions about nature, species belonging and what constitutes urban and wild spaces, as well as beliefs about the role of human beings in controlling nature. This research examines a variety of published material such as organizational reports, policy statements, journal articles, popular blogs, and public discussion boards that document public discourse surrounding cat versus bird disputes, which often arise over the use of trap-neuter-return, an increasingly popular method for managing feral cats. Additionally, this work draws from four years of ethnographic fieldwork to illuminate the perspectives of those who live and work on both sides of the debate. Findings highlight important ideological divides between key species-specific groups and the difficulty they have reaching rapprochement regarding humane and effective policies in urban areas.

Socially Constructing Wolves as an Invasive Species

Alex Simon, *Utah Valley University*

Wolves have been in North America for at least 500,000 years. They played critical roles in most North American ecosystems and co-evolved with their prey species. Therefore, they do not meet the criteria of an invasive species. Their removal from much of their historic range in the contiguous 48 states was the result of the European invasions, which decreased both biological diversity and cultural diversity. Despite their history, wolves that have been intentionally reintroduced to small parts of their historic range are perceived as an invasive species, albeit, for different reasons, by trophy hunting groups, ranching interests, and animal rights activists. The wildlife biologists and other professionals involved in wolf reintroduction programs are either

explicitly or implicitly guided by Aldo Leopold's "biotic rights" perspective. They are very much aware of the objections that various groups have to wolf reintroduction programs. Through open ended interviews with individuals involved with wolf reintroduction programs, it will be assessed to what extent they sympathize with the concerns raised by the various interest groups that object to wolf reintroduction programs and/or attempt to mitigate what these interest groups consider to be the adverse consequences of wolf reintroduction programs.

Interspecies relationships and ethics of environmental policies in motion

Amanda D. Concha-Holmes, *Facultad Latinoamericana de Ciencias Sociales (FLACSO)*

In an era of global conservation and development, unpacking notions of belonging is paramount: lives are at stake. Globally deployed colonial ontologies that separate human from nature and native from alien inform local policies. In the 1930s, boat captain Colonel Tooey introduced Asian rhesus monkeys (*Macaca mulatta*) to Florida's Silver River hoping to secure improved tourism for the Silver Springs attraction. Though they have ranged freely since their introduction, the site of encounter between humans and nonhuman primates has been contentious and has exhibited a constant flux of contested negotiations that implicate and directly reflect shifting ideas of nature, community and belonging in "natural Florida." For example, up until the 1970s, the staff of the Silver Springs Tourist Attraction provided twice daily provisions of special monkey chow in appreciation of the monkeys' role as a tourist magnet for the famous glass bottom boat tours (Wolfe 2002). In contrast, in 1985, the park's mission became: "to restore and maintain natural Florida" (FDEP-DRC 2010), and subsequently, the wild rhesus macaques--despite living for generations in the riverine ecosystem--were not afforded the label "native," and instead as a non-native or "exotic" species, they were slated for eradication. Florida state officials halted the provisioning of food and pursued techniques to control population growth including trapping to sell as specimens for biomedical research laboratories and sterilization (Wolfe and Peters 1987). This research builds on postconial, feminist visual anthropology to capture, analyze and portray certain assemblages of conceptions, perceptions and interactions that occur in human-macaque entanglements. To explore human encounters with some of the only wild monkeys in the United States, I propose a postcolonial, feminist and visual anthropology that Laura Marks calls intercultural cinema, in which "Feminist work is closely concerned with the representation of the senses and embodiment" (2000: xii). Thus, I employ reflexive technique to embrace the experimental use of images, sounds and specific editing procedures to illustrate the politics and poetics of perceptions, sensations and interactions of multisited interspecies encounters that are in motion.

Dancing with Lionfish

Crystal Fortwangler, *Chatham University*

Humans might protect a species in one place but kill it elsewhere, often to right a wrong that we unintentionally set in motion. This is true for the lionfish. In waters where the lionfish has become established and invasive it evokes strong reactions, propelling scientists, conservationists, and policy-makers into action. Culling is increasingly legalized and/or encouraged, and embraced by those who recognize what is described by some as a "need to kill in order to save." This work explores resource managers perspectives on culling lionfish in order to protect local ecosystems in the US Virgin Islands. The paper examines the role of ethical considerations regarding managing lionfish and at the same time underscores the porosity and subjectivity of people's emotional engagements with species and places.

**D2. Domestic Concerns**

Gone to the Dogs: Confessions of a Traffic Scofflaw

Gaynell Gavin, *Claflin University*

Recently, while visiting family and friends, I mentioned that South Carolina, where I have lived for seven years, normally has about 250 dogs needing homes, about twenty of which are expected to be euthanized within 1-2 days and 40-50 more to be euthanized "soon."

A friend responded, "I don't have a problem with euthanizing. What's wrong with it?" Her question brought me up short. We could not really discuss it, as we were at a popular, noisy restaurant, but I have continued to think about this question, which my proposed paper attempts to answer.

The dogs I mentioned at dinner were in "high-kill shelters" although the concept of sheltering might seem antithetical to killing. Actually, the United States has made great strides in decreasing animal euthanasia from about twenty million in 1970 to about three million in 2012, due to increased spaying, neutering, and shelter adoptions. Despite this remarkable progress, members of no-kill rescue groups work against great odds in South Carolina and across the country. Kill shelter staff members make many good-faith efforts to find adoptive homes for dogs too, but both kinds of shelters are overwhelmed. In view of this dilemma, why not continue euthanizing dogs? Related ethical issues that inform the answers to that question include: what recent research tells us about dogs' intelligence and emotional development; suffering experienced by dogs who are euthanized, particularly those who suffocate in gas chambers (a death deemed unacceptable for humans convicted of our worst crimes); euthanization of pets whose owners have claimed or tried to claim them and of dogs who have saved people from death or injury; the parallel between demonization of certain breeds and of human ethnicities; and the effects of killing not only on the dogs killed but also on people.

Interspecies Internationalism: The Politics and Poetics of Animal Studies in Globalized Classrooms

John Drew, *Brock University*

Given the increased internationalization of both secondary and post-secondary education in the United States and Canada, students today represent an even greater diversity of cultural backgrounds, epistemologies, and life experiences, across disciplines. Such contexts hold particular significance when reflecting on ways of knowing animals, exploring human-animal relations, and building interspecies community. Moreover, whether these students return to their home countries or stay in North America, their learning offers opportunities for expanding international approaches to human-animal scholarship, a crucial facet of interspecies community given the global web of biopolitics and class relations. This paper considers the tensions and the possibilities for educators committed to interspecies teaching in globalized classrooms. Building on direct experience with teaching animals and literature to international students, I enlist research on critical pedagogy, as well as interdisciplinary scholarship on strategies for teaching "the animal," to explore this international, interspecies educational nexus. I argue that the complexities of globalized education offer a landscape of possibility, and another way to think about/with contested, interspecies border zones (Haraway 1989, 2008). At the same time, at the level of practice, the expansion of human-animal scholarship provides a valuable opportunity to more effectively integrate animal issues and questions into secondary school curriculum across disciplines, to both capture and guide students' interspecies imaginations, and better bridge the transition to post-secondary learning and/or the world of work.

Take Me Back to Vacaville: Ruminations of a Postdomestic Cowgirl

Karin Bolender, *University of New South Wales*

At first glance, she was just another cow—that omnipresent bovine form on the near horizon of the American landscape. But she became so much more: a golden glowing body of possibility and the perfect partner in an artistic and critical drive to find greener pastures in human-nonhuman dynamics. Through a doomed but fruitful romance with this special, FFA-champion heifer named Waffle, the Postdomestic Cowgirl was born; Waffle's grazing, ruminating form gave me a pair of intertwined bodies (hers and mine) through which to reckon with a most ancient, sometimes sacred, and geopolitically troublesome companion-species relationship.

This reckoning is the work of a Postdomestic Cowgirl. While its embodied and affective aspects unfold in quiet rumination with Waffle under the Orland sun or in the deep shadows of the pasture willow, the figure of the Postdomestic Cowgirl is further informed by works of historical analysis like Virginia Anderson's *Creatures of Empire: How Domestic Animals Transformed Early America* and Richard Bulliet's *Hunters, Herders, and Hamburgers*, in which Bulliet poses the concept of "postdomesticity." Bulliet describes the postdomestic as a recent phase of domestic relations, where (mainly first world) humans, who are no longer integrated with the daily lives and deaths of domestic animals on whom we rely, tend to raise them to new social status. He cites the widespread keeping of pets and "elective vegetarianism" in the West as evidence of the cultural trend, and likely he would say the growth of academic Animal Studies falls into this category, as well.

Through vivid recollections, images and sound, and interwoven critical strands, my talk traces how a chance encounter with a special golden heifer led me to invent the Postdomestic Cowgirl to embody questions about the implications of postdomesticity, to explore conflicts, and to seek new, posthuman ways of becoming-with our domestic companions in the 21st-century barnyard. On the trail of Waffle, the Postdomestic Cowgirl weaves a path through weedy pastures and higher plains of past and future human-bovine relations across the American (and broader) West. With this wily golden heifer—who delights in bending fences to get at better grass beyond— we set out across rusty, barbed-wire boundaries supposed to separate "the human" from the fly-blown, thistly, and mud-spattered liveliness of the worlds and beings we are inextricably among.

The Allegorical Animal: (re)Articulating the Chinese Animal Welfare Movement in Recent Years

Suzanne Barber, *Indiana University*

Anthropology has begun to challenge the dominate anthropocentric model, and instead view humans as part of a constellation of multiple and always entangled ecologies. Such work attempts to understand the world and the state of being-in-the-world to be made of multiple systems created through the process of co-production between different species and their environment. This paper examines the two primary narratives used by the Chinese animal welfare movement. (1) An empathetic narrative, which transforms specific and private events into allegorical narratives and forces us to confront our own humanness, and, as a result, our own (in)humaneness and (2) a localizing narrative that posits the animal welfare movement as a re-emergence of traditional Chinese culture based upon a harmonious stewardship of nature. Whereas challenges to the culture/nature and human/nonhuman animal divides have primarily been via ethnographic research with groups that do not, and never have recognized such divides, this paper examines a case where both views, the rejection and the embrace of the human/

nonhuman animal and nature/culture divides coexist. Not only do both views coexist, but it is common for members of the Chinese animal welfare movement to oscillate between them, depending on the speaker and audience. This paper seeks to fill a prominent gap within the literature on the deconstruction of human/nonhuman animal divides by looking at a case where multiple ontologies not only exist along side each other, but a case where these ontologies remain fluid.

**D3. Film & Media**

The Horse at the End of the World: Species *Melancholia*

Jon Hegglund, *Washington State University*

Through a narrative-based analysis of Lars Von Trier's 2011 film *Melancholia*, my paper examines the problem that species particularity poses to a categorical distinction between humans and animals. Von Trier's film, which places a family drama inside the context of an apocalyptic collision between a rogue planet (called "Melancholia") and Earth, uses the trope/figure/character of the horse—which appears in particularly foregrounded moments of the narrative—as a way to shuttle between the cosmological materiality of planetary movement and the more conventional human response to the increasingly apparent inevitability of the extinction of individual lives, and of life itself. In *Before the Law*, Cary Wolfe writes of the difficulties of maintaining a human-animal distinction while still attending to the "abyssal" differences *between* species. Through its unconventional storytelling techniques, Von Trier's film explores this problem by having us consider the enigmatic behavior of horses both in relation to the unfolding human drama *and* as a sign of an unknowable species-in-itself. Rather than ask us to ascribe a set of positive "equine" qualities to the horses in the film, however, Von Trier draws upon the species particularity of the horse to animate a play of species difference. The horse's narrative suggests a third term to the film's "melancholia": it is inscribed not only at the subjective, psychological level of the human (through the response of the two sisters at the core of the narrative) and the cosmological level of planetary collision, but also through the recognition of the "abyssal" interspecies difference that attends any contact between animals, human or otherwise.

Animals Watching Animals: A Biocultural Approach to Nonhumans on Film

Bart Welling, *University of North Florida*

What do we see when we watch animals on film? In the brief history of cinematic animal studies, numerous scholars have answered this question in terms of anthropomorphism, traditionally defined as the one-way projection of human emotions, narratives, ideologies, and aesthetic standards on to nonhuman beings and objects. This approach has some advantages; for example, by focusing on the producer-viewer dynamic in animal films, Gregg Mitman, Cynthia Chris, Derek Bousé, and other scholars have done much to illuminate how filmmakers have used anthropomorphized footage of animals to (among other things) naturalize heteronormative ideas about gender, sexuality, and family; to lend dramatic visual support to controversial conservation agendas; and, of course, to entertain people. But what about the other two dimensions in the triangular economy that (as I have argued elsewhere) is at work in filmed representations of animals—namely, the filmmaker-animal relationship and the viewer-animal relationship? The traditional definition of anthropomorphism holds little explanatory power when we are trying to understand the fluid interspecies play of emotions, subjectivities, agencies, and power structures that characterizes the making of films about animals. Similarly, anthropomorphism alone cannot

account for the impact of moving images of animals on the evolved human mind—even though anthropomorphism appears to be one prominent adaptation of this mind. To elaborate on my original question, what do human filmmakers and viewers see when they look at animals, if not simply furry or feathered avatars of themselves?

Building on the work of biocultural critics in the humanities, along with ethologist Gordon Burghardt's theories of "critical anthropomorphism," this paper will explore several productive answers to this question that can be found at points of intersection between film and animal studies, anthrozoology, cognitive ethology, and environmental and evolutionary psychology. What we see when we watch animals on film, I will argue, depends not just on how we have been conditioned by culture to think about a) animals and b) film, but on predispositions far older than cinema—predispositions shaped by a long evolutionary history of watching, and being watched by, nonhuman others.

Scenes of Capture: The Dark Beginning of the Animal Rescue Narrative

Pete Porter, *Eastern Washington University*

Animal rescue narratives typically follow human characters who rescue or protect nonhuman animals, often to mutual benefit. By rescuing animals, the humans enact their better selves, finding happiness, community, and healing. But the animal rescue narrative has its dark beginning, which necessitates the later rescue; this is the scene of capture. The scene of capture encapsulates the loss of innocence and freedom that the later rescued of the nonhuman reverses. The scene of capture is a pivotal event that incites the need for rescue and moves the audience to hope for the rescue of the nonhuman. This paper proposes a brief overview of the scnee of capture coupled with the close study of its manifestations in the recent films *Rise of the Planet of the Apes* (2011) and *Blackfish* (2013). The aim of the inquiry is to understand how scenes of capture initiate emotions (Baird) and invite empathy for the nonhuman in order ot create an appetite for rescue. Such close readings promise to reveal how filmmakers cue and constrain audience members to appreciate more fully nonhuman beings and their interests (Porter).

The scene of capture opens the fictional *Rise of the Planet of the Apes*, which offers an excellent study in a nonhuman first person perspective of a scene of capture. Devices of image and sound encourage the audience to adopt the perspective of chimpanzees. The scene of capture occurs early in the recent documentary *Blackfish*, but rather than adopting the first person point of view of the nonhuman, *Blackfish* largely relies on human testimony and recollections about the scene of capture. Both films suggest aesthetic strategies for cultivating empathy in the audience and for inviting them to hope for the rescue of nonhumans.

Pfizer's "Rimadog" and the virility of viral marketing: "real space" and the modern constitution

Megan Boatright, *University of Chicago*

The suggestive slip in Pfizer's marketing campaign for rimadil, an anti-anxiety medication, for dogs illustrates the uneasy practice of creating and collapsing categories that allows us to maintain our pets as connected to a Nature which we feel ourselves to be outside. The rhetoric of optimization that has underpinned the pet-food industry from its beginnings in the 1860's is typical of our tendencies to refuse pet-pleasure that would be analogous to our own, in eating, sex, or elsewhere: when pleasure, as opposed to nutrition, is introduced into marketing geared toward pet owners, the pet subject as individual entity is made strange, a Brechtian theatre of loving in which the actions that could be termed love must be safely bracketed off from our real entanglements with pet species. I propose using Rimadog and other pet-centric medication

campaigns (Furtec, depression medication) as a test case for a theoretical framework of the animal in visual culture that breaks with Steve Baker's assertions about the modern animal and takes up Bruno Latour's seminal definition of the modern constitution and the hybrids it produces. John Berger's call for "real space" in his analysis of our optic desire for nonhuman animals partakes in the modern fallacy of purity, but following our uneasy entanglements in puppy capitalism leads us to a vision of the animal that can no longer be termed "poor in world," and in which the visual is not coterminous with the real. The most promising locations for such real space can be found variously in the un-privileging of human perspective that takes place at the level of the microbiome, or in the sort of viral marketing for pets that eventually produces communities in which the pet, though not physically present, becomes an active participant.

**D4. Animal Concerns**

The *Real* Swinish Multitude

Stephen Eisenman, *Northwestern University*

The modern origin of the animal protection movement dates to the period 1780 and 1800. During those years, Jeremy Bentham, John Oswald, Joseph Ritson, Thomas Taylor, George Nicholson and others wrote that humans owed animals certain basic rights: minimally the right not to be made suffer, and maximally the right to life and happiness. Subsequent rights advocates have taken similar stances, insisting that humans act on behalf of the brute creation since the latter cannot speak and act for itself.

In their acceptance of animal incapacity, advocates of animal rights and protections misread the past and overlook salient recent research on animal mind. In fact, the historical archive is replete with examples of animal agency, and the scientific record is by now bursting with evidence that many animals possess the ability to understand and articulate their own desires. In fact, from John Oswald to Frans De Waal, the "cry of nature" has been recognized as an articulate assertion of animal needs and interests.

A close examination of press accounts of rampant animals – especially bulls -- at Smithfield Market in London during the decade 1790-1800 reveals numerous cases of animal resistance to drovers and aggression toward passersby, as well as assertions by journalists that their violence and outcry was political in nature, inspired by the same drive for emancipation that motivated contemporary English Jacobins. A hundred years later in *The Jungle*, Upton Sinclair's novel of the Union Stockyards in Chicago, the author made a similar assertion: "[the pigs] were so very human in their protests – and so perfectly within their rights!"

If contemporary advocates for animal rights are to gain traction, they will have to listen more closely to the plangent voices of the animals they would protect, and attempt to make those outcries audible to the wider public.

Animal Magnetisms and the War on Pity: Old and New Materialisms

Kari Weil, *Wesleyan University*

"War is waged over the matter of pity" Derrida writes in *The Animal that therefore I Am*. This paper will explore the "matter" of pity for animals and what might be regarded as a precedent for this war in the contested "emotive regimes" of post-revolutionary France. While one may expect that pity played a role in the establishment of the Society for the Protection of Animals and anti-cruelty laws of the 19th century, I want to argue through a range of texts from the early Romantics to Gustave Le Bon (whose crowd theory I read as companion to his theories of horse training), that pity "mattered" in contradictory ways that may also have relevance for

contemporary materialist views regarding agency and affect. Like empathy, to which it is closely related, pity was often understood less as an emotion of its own, and more like a connective tissue (or magnetic fluid) that allowed an emotion to be shared among humans, as between humans and animals. But because it could be cultivated through unconscious (and suspect) practices like animal magnetism, or the unruly energy of crowds, the political or ethical force of pity or empathy for animals was regarded with suspicion, and downplayed in the literature of the period.

Animal Models and Utopias: "A Bird of Paris" by J.J. Grandville, George Sand, and P.J. Stahl

Boria Sax, *Mercy College*

Throughout history, philosophers and poets have upheld various animal societies as models for humankind. These idealized unions include those of beavers, horses, canids, and bonobos, and, most often, eusocial insects. Imitation of animal societies is satirized in the illustrated story "A Bird of Paris," by J.J. Grandville, George Sand, and P.J. Stahl. The sparrows of Paris, riven by conflict and worried that their own society is too anarchical, send an agent to investigate alternative animal governments as possible models. He visits the domains of ants (bourgeoisie), bees (monarchists), and wolves (Jacobins), only to learn that they are all seriously flawed. The story is a complex allegory on the French Revolution, which anticipates recent scholarship, as well as on the utopian aspirations of human beings. This talk is accompanied by slides of Grandville's illustrations, in which animals show the combination of idealism and egotistical pretension, which is often taken as characteristic of humankind.

**E1. Labor**

Assistance dog registrations for California identification tags

Mariko Yamamoto, *University of California, Davis*

The legal, regulatory and enforcement system regarding dogs supporting people with various disabilities is chaotic in the U.S. The federal laws allow full public access, solely for people with disabilities accompanying those dogs, but no governmental enforcement system operates for such dogs. Therefore, problems arise, such as fake assistance dogs and dog bites by assistance dogs. Governmental enforcement is needed to prevent further problems. Also, information is not available about the current use of assistance dogs in the U.S. such as the active number of dogs, their quality, and detailed tasks.

California is one of a few states in the U.S. which issues an assistance dog identification tag. In this study, we collected the data on dogs registered for the tags, obtained from the animal control agencies throughout the state, to investigate the current demographics of registered assistance dogs, and to study the trends of registered assistance dogs over time in California.

The collected data for 7,253 registered dogs from 1999 to 2012 showed that the number of assistance dogs skyrocketed until 2009 and then slowly increased. More than half of the registered dogs were small dogs with height less than 11 inches. Chihuahua was the second most commonly registered breed after Labrador retriever, and the older the dogs' age at the first registration, the smaller their body sizes became. The great diversity of registered dogs with regard to breeds, sizes, and ages indicates that most of these assistance dogs were trained by the handlers or private dog trainers rather than assistance dog training organizations, which usually breed/train specific breeds, and place the dogs when they are just a few years of age. Also, many tags were issued for non-assistance dogs, such as therapy dogs, and emotional support animals, showing that even the animal control agencies did not fully understand the legal definition of

assistance dogs. For the handlers who simply seek the presence of a dog itself or realize the innate ability of their pet dogs to assist with their disabilities after minimal training, the convenience of taking care of a dog, or even just their preference for a certain breed appeared to be more important factors in choosing their dogs, rather than the dogs' traits for assisting, such as trainability, temperament, and body size.

The Canine Cure? Soldiers, Therapy Dogs, and Post-Traumatic Stress Disorder

Ryan Hediger, *Kent State University, Tuscarawas*

Post-traumatic stress seriously afflicts many soldiers returning from combat. As Robert Muller writes, veterans commonly experience "night sweats, high blood pressure, nausea, and muscle tension." Often unwilling or unable to seek counseling, many veterans turn to alcohol and drugs to cope with their PTSD, and when those fail, all too often suicide is a final solution. Yet, the use of therapy dogs is one response to PTSD that has produced very positive results; when paired with dogs, many soldiers have been able to get their lives back on track. This paper investigates what that success means. What does the effectiveness dog-soldier relationships tell us about the nature of war trauma, and about the nature of human-dog bonds?

I will argue that contemporary war strains the biological limits of humans' capacity for violence. The cultural meme suggesting that violence is natural and inevitable has remained frustratingly powerful, reinforced not only in casual theories of war, but also in many recreational activities like football, boxing, mixed-martial arts, and so on. Yet, as visible in returning soldiers, many of those who experience or enact violence have much difficulty tolerating it. With canine therapy, soldiers replace the trained enactment of violence in war with compassionate and constructive relationships. In light of this scenario, I will suggest that compassion is more fundamental and natural than violence.

Beasts of Burden? Labor of Love? Understanding Interspecies and Multispecies Work

Kendra Coulter, *Brock University*

The expanding scholarly (and public) interest in the realities, complexities, and contradictions of human-animal relations is propelling crucial research on the intersections of nature and culture, and on nonhumans' place in "the social." Yet despite the significance of work to all forms of social and economic organization and to billions of lives, the nature/labor nexus is not well understood and the roles animals play in contemporary work is even less explored. Accordingly, in this paper, I propose a conceptual framework for understanding and approaching the study of multispecies and interspecies work. To do so, I build on the small, existing body of interdisciplinary literature on animals and work, enlist data collected through participant-observation, interviews with workers, and political economic analysis, and interweave theory from within and beyond labor studies. I argue for a multi-faceted approach organized around the concept of animal work: the work done with, by, and for animals. This framing recognizes that people and animals are workers as well as social actors who shape and are shaped by work relationships, labor processes, and socioeconomic contexts. I seek to expand the ways both work and animals are conceptualized, and to foster contextualized, nuanced, and engaged understanding of the present and future of multispecies labor.

After Work: The Wild

James Barilla, *University of South Carolina*

**E2. Zoos, Animal Displays**

Zoo Visitors' Subjective Meaning-Making Across 4 Species

Cassie Freeman and Ashley Drake, *University of Chicago*

The zoo as an institutional setting is a unique context to explore how people think about animals. While a few studies have explored philosophical and historical implications of zoos (e.g., Malamud, 1998; Rothfels, 2002) there is little empirical inquiry on this topic. This is surprising given their prevalence and the estimated 175 million people who visit them each year (AZA, 2012). In this project we seek to address this gap in the literature by describing how zoo visitors interpret their experiences at several exhibits through their use of language. Data was collected on zoo visitors observing four species (chimpanzees, African wild dogs, meerkats, and Bolivian gray titi monkeys) during real time visits at Chicago's Lincoln Park Zoo. These species were selected because they are in groups of four or more, vary in size, and vary in habitat space, all traits which have been found to affect visitor behavior and feelings about conservation (Bitgood et al., 1988; Margulis et al., 2003; Fernandez et al., 2009; Ross et al., 2012). Through analysis of their speech and behavior, we hypothesized that zoo visitors will more frequently attribute subjectivity to chimpanzees and wild dogs than to titi monkeys and meerkats due to the structural similarity of chimpanzees to humans and wild dogs to companion dogs. In contrast, we hypothesized that titi monkeys and meerkats would be described more frequently by their physical characteristics because they resemble adorable inanimate objects (Serpell, 2003). We will report the results of our analysis, which include general visitor behavior as well as visitor descriptions of the animals, attribution of subjectivity, understandings about the animals, and use of higher order thinking language. Through this description of visitor speech and behavior across encounters with four species, the data collected provides a novel approach to interpreting how zoo visitors think about animals.

Constructing a Charismatic Megapredator: Co-teaching with the Shark at the Aquarium of the Pacific

Teresa Lloro-Bidart, *California State University, Chico*

I conducted a 14-month ethnographic field study of the Aquarium of the Pacific's (located in Long Beach, CA) educative practices at exhibit sites. The Aquarium, like many marine conservation organizations, engages in an educational project aimed at correcting what the institution perceives as the public's misconceptions of sharks. My analysis shows that the institution, staff, and animals actively produce two related narratives at the Aquarium, which work in concert to develop what I call a charismatic megapredator, the "disembodied shark." The discursive and tactile construction of the "disembodied shark," which is worthy of being saved, entails the enrollment of a captive population of small and large sharks in the Aquarium's biopolitical agenda in order to "make live" (Foucault, 1978, 2003). These discourses, frequently accompanied by kinesthetic experiences with small sharks or visual experiences with large sharks, rely on naturalistic aestheticizing practices (Rolston, 2002) and include: (1) an anthropomorphizing of the shark to construct it as cute, cuddly, and mischaracterized as a killer in the media and (2) a focus on the shark's role as apex predator to perform ecosystem services (for both humans and nonhumans). To do this I draw on the work of Michel Foucault and his followers (Darier, 1999), who have theorized the production of environmental knowledge in a Foucauldian framework, and environmental political philosophy/ethics (Leopold, 1949; Rolston, 2002, Smith, 2001; Yusoff, 2011). Much attention is drawn to the construction of large mammals as charismatic megafauna in anthropomorphized conservation discourses, but there is scant

literature investigating the construction of non-mammalian species, particularly in educative spaces. To conclude, I draw out some of the ethical and pedagogical implications these practices.

Patterns in keeper perception of the human-elephant relationship and the potential for disconnect

Catherine Doyle, *Performing Animal Welfare Society (PAWS)*

This discussion of the keeper-elephant relationship is based on findings from the quantitative research described in the poster abstract above. A key component in the study, which was conducted at a sanctuary and a zoo, was a survey that asked 8 keepers (4 at each facility) to: rate their relationship with each elephant; predict how each elephant would rate other keeper-elephant relationships; and to predict how each elephant would rate their own relationship, among other information. Keepers participating in the study included 4 males and 2 females, between 25 and 44 years of age, with a range of 3 to 14 years of experience working with elephants. The study analyzed keeper perceptions of relationships with the elephants; interactions and time spent with the elephants in relation to keeper-elephant relationship ratings; and length of keeper experience and relationship ratings.

Patterns were found in the perception of keeper-elephant relationships both inter-facility and intra-facility. Keepers gave higher ratings to keepers with more experience but experience was not a factor in rating their own relationships with the elephants. Keepers also rated their own relationships with elephants higher than their predictions of how elephants would rate other keeper-elephant relationships. Zoo keepers rated their relationships with the elephants significantly higher than did sanctuary keepers. Zoo keepers also engaged more frequently than sanctuary keepers in non-husbandry, non-training interactions with the elephants (e.g., giving treats, spending extra time with them). The difference in time spent working with elephants at the zoo and the sanctuary approached significance, with zoo keepers spending more time with the elephants.

These differences and the suggested bases for them imply the potential for a disconnect between how keepers believe elephants perceive them and how elephants may actually view relationships with humans. This can have welfare implications for captive elephants.

Wellness driven management for common hippopotamus (Hippopotamus amphibius) - current practices and recommendations

Kristen Denninger Snyder, *University of California, Davis*

The common hippo is a vulnerable species and populations are currently in decline due to habitat loss and poaching. Our knowledge of the species' behavior is limited, largely due to the logistical constraints of observing hippos in the wild, but what is known about the daily activity patterns, foraging, sociality, and ecology of hippos should be considered when constructing captive environments and management protocols. Similarly, for species that are difficult to observe in the wild, like common hippos, captive environments can provide the valuable opportunity to better understand their behavior and physiology. This study presents a summary of current management practices for hippos in North American zoos and aquariums (AZA institutions only) and makes recommendations based on current knowledge and recommendations from zoo architects. In November 2013, a survey was distributed via the WPPH TAG to curators at AZA institutions housing common hippos as of 2011 (34 total), with a 73.5% response rate. Responses were highly variable, but notable results include that while many institutions successfully manage social groups, these are most often all-female groupings and males are often managed as solitary individuals. Standards for nighttime access are highly

variable and no formal assessments of nighttime behavior have been undertaken. Future research should address the feasibility and desirability of housing more complex groupings, differences in behavior and wellness associated with social grouping type, the appropriateness and adequacy of nighttime and/or off-exhibit holding, and nighttime activity levels.